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THE LENDING COLLECTIONS  
OF THE MUSEUM

THE lending collections, which play no small part in the educational work of this Museum, have greatly increased in size and scope since their beginning nearly ten years ago. To the lantern slides which formed their nucleus have gradually been added mounted photographs, post cards, maps and charts, textiles, casts, lumière plates, and facsimiles of prints, all available for use outside the Museum or in its class rooms.

As the needs of the Museum Instructors and lecturers and of the public as expressed by requests and suggestions from teachers, lecturers, and others have demanded, many lantern slides have been added yearly until there are now between nineteen and twenty thousand in the files. Some of these have been given to the Museum; some have been purchased; many have been made by the Museum photograph department. They are by no means limited to representations of objects in the Museum. Among them are many of objects in foreign galleries and in private collections. Besides the usual subjects—architecture, sculpture, and painting—to be found in such files, there are many unusual slides of minor arts, musical instruments, etc. Slides of most of the ivories, enamels, etc., included in the recent gift of J. P. Morgan are rapidly increasing the value of the collection. With the exception of a group of autochrome slides of Museum objects and a few that are colored by hand, the slides are black and white or sepia. A "silent voice" lecture set of sixty-one slides on "The Development of Painting as Shown in the Galleries of The Metropolitan Museum of Art" was prepared last year by Miss Abbot and Mrs. Vaughan, the text slides giving the lecture and the paintings furnishing the illustrations. If this lecture set proves to meet well a public need, other such sets may follow.

From teachers and others who lack facilities for the use of lantern slides have come calls for mounted photographs. Selected photographs of objects in the Museum

galleries have therefore been mounted from time to time, and gradually those of objects in foreign galleries, architecture, etc., have been added. Some of these are gifts from individuals; others are duplicates from the photograph collection of the Museum Library. Usually silver prints, they are mounted on brown or gray in several sizes. This fall some fifteen hundred will be ready for use, each labeled clearly. Among them are about fifty especially fine, large, dull gray photographs of models in the Museum galleries, and three groups, which were originally prepared for exhibition in the branch libraries of the New York Public Library. The latter, comprising forty-three photographs of Dutch paintings, forty-two of Flemish art, and sixty of classical art, may now be borrowed as complete sets or selections may be made from them.

For reflectoscope use, post cards are now ready or in preparation. These are similar in subject to the lantern slides and the photographs, and include duplicates of the Museum collection on sale at the Information Desk; many paintings in the National Gallery, London, and the Museo Nacional de Bellas Artes de Buenos Aires; sculpture in the Musée de Sculpture Comparée and the Musée de Cluny; and minor arts in the Musée des Arts Décoratifs, besides views of foreign cathedrals, towns, etc. Many of these post cards have been gifts to the Museum.

For school use, especially in the study of Greek and Roman history, the *Iliad*, and Caesar's Commentaries, there is a group of maps and charts illustrative of Greek and Roman life. Among these are a plan of the Akropolis, a restoration in color of the East and West Pediments of the Temple at Aegina, and a large wall map in color of the Imperium Romanum. Two new sets of maps—sixteen illustrative of ancient history, by James Henry Breasted and Carl F. Huth, Jr., of the University of Chicago, and twenty-three of European, by Samuel Bannister Harding of Indiana University—have been purchased during the last year for use by teachers and lecturers in the Museum class rooms.

Forty-one duplicate pieces of textiles and four of lace have been mounted on twenty-four light frames adapted for hanging or for use on a table, that actual fabrics may be examined at close range by pupils studying design in New York high schools. These examples comprise Coptic and Turkish embroideries, Near Eastern, Far Eastern, and European brocades, bobbin and needlepoint lace. In period they include the Coptic and from the sixteenth to the nineteenth century. Specially constructed wooden cases are used for transporting these frames, each case holding twelve.

Duplicate casts of busts, reliefs, and statues are also lent to schools desiring them. Forty-eight of these are now on loan in the Sculpture Studio of the Beaux Arts Architects. To those hitherto available will soon be added a number of fine casts of architectural ornament which were the gift of Richard M. Hunt in 1880-1881 and 1886. Some of the casts which may be borrowed are on exhibition in the office of the department, where they form part of the decorations of the room; others may be seen on request.

As a part of our effort to be of aid to manufacturers and designers, the Museum purchased last spring through the courtesy of Otto W. Heinigke, who imported them from France, eight *lumi re* plates, 8 by 10 inches, of the windows of Chartres Cathedral. Made at unusually close range from a scaffolding which had been erected for the purpose of repairing the windows, these plates are very strong, clear, and rich in coloring, "covering," to quote Mr. Heinigke's article on "Inspiration, Knowledge, and Technique" in the *Ornamental Glass Bulletin* of May, 1918, "the principles of design and material of the twelfth and the thirteenth century 'style'." Three of these plates are details: "the figure of Christ from the head of the twelfth century Jesse window; a medallion representing March from the 'Months' window; and two single figure lancets, David and Saint Anne, from the north transept." Five are general in character. These plates are, of course, too valuable to be lent outside the Museum. On application, however,

opportunity is given to examine and to study them, and permission to copy them or to make color studies from them may also be secured. We hope that many craftsmen will avail themselves of this opportunity.

A set of facsimiles of old woodcuts and engravings (including mezzotints and etchings) published by the Reichsdruckerei of Berlin under the editorship of Friedrich Lippmann was also an acquisition of last spring. "In presenting these to the Museum," to quote the Curator of Prints, "Mr. Robert Hartshorne expressed a hope that some of them might be utilized in making up small traveling exhibitions to be sent to schools, etc., in New York, New Jersey, and Connecticut." In accordance with this request, a collection of etchings by Rembrandt and his contemporaries is now being mounted and prepared for such use, to be ready probably sometime in October. Later we purpose to arrange similar exhibitions of engravings and woodcuts. Mounted and labeled for hanging as are the prints periodically shown in the Museum galleries, these fine facsimiles are indeed a lending collection of unusual type, for which we believe there will be much demand.

It is the earnest desire of those in charge of the educational work of the Museum that all these kinds of lending material shall be of the greatest possible use to many people. The terms and conditions under which they are lent have been made as reasonable as possible. Their circulation is necessarily limited because of the time required for transportation. Information regarding rental fee, time of loan, etc., is contained in a leaflet which is obtainable at the Information Desk or from the Lending Collections Department. Any further information may be obtained by writing to the Secretary of the Museum.

B. D. D.

## LECTURES, MCMXVIII-MCMXIX

THE courses of lectures announced below, though considerably extended, follow in the main the plan of those arranged by the Museum last winter. Admission is